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"Scandicus and Climacus"

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Occasionally we have requests for back issues of THE CAECILIA. We are unable to fill such orders, as this paper is printed according to the subscription list. Extra copies are not made available as it is impossible to estimate the demand for each issue. A tremendous stock of uncalled-for copies would result. Don't miss an issue. Renew your subscription now. Just the month you miss a copy might be the month that would contain the most valuable information or music for you.

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If all the articles, hints and helps, that have appeared in this magazine were gathered together in one volume, and classified under proper and uniform subjects, the greatest book on Catholic Church Music ever presented in the English language would be made available for posterity.

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CHURCH MUSIC IN VARIOUS COUNTRIES

The articles which have been running in the past few issues, and which are being continued, on Church Music in Various Countries, are of great historical value. Fifty years from now they will be the source of reference for comparative purposes.

It is interesting to note that each is by an unquestioned authority on the subject—and a native of the country about which the article is written.

It is further interesting to note how uniform the situations appear to be. How the movement for chant is apparent, how periodicals like the CAECILIA have been started and how they have failed because they have theorized and criticized, but have done nothing practical. How societies for the advancement of church music have been formed and have failed through lack of support from authorities. How, societies formed and supported by cranks, failed in their purpose. How periodically these experiences have been repeated, with like results in almost all countries. First a wave of enthusiasm, carried by a few authorities, then gradually discontent, dissatisfaction, withdrawal of interest, and reduced dignity of performances.

It shows that our problems are the same, that our instincts are the same, that our experiences are the same, regardless of where we live. When we read about the way church music was sung in Germany, France or England, in the time of our fathers, and then go over there and see how it is actually being sung today in the average parishes, we realize that "distance lends enchantment". Our own choirs are no worse than the European choirs, as a whole.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein

Status and Organization of Church Music in Poland

By DR. GIEBUROWSKI
Choirmaster at Poznan



THE beginning of a schematic and orderly organization of Catholic Church Music according to Ratisbon principles dates back to the close of the nineteenth century. The initiative was taken by the Rev. Dr. Joseph Surzynski, one of the first students of the Ratisbon School of Church Music, a man who was as efficient in directing and composing as he was in works of reform. Imbued with the ideals of good church music, he approached the task with as much zeal and enthusiasm as the Rev. Dr. Franz Witt and the Cecilian Renaissance masters. To date, Poland has no organization after the manner of the Cecilian Society. Wherever possible, however, church choirs are being organized which are striving toward the goal set by the Cecilians. A confederation of organists and choirmasters was established in 1898 by Surzynski, which has carried on in spite of war and economic crises of every sort. In order to increase the scope of activity in his organization, Surzynski published the magazine "Muzyka Koscielna" in 1901; due to financial straits, unfortunately, it survived but one year. However, at exactly the same time, another magazine, "Spiew Koscielny" appeared in Plock and has recently been removed to Warsaw.

Most important in the reform propaganda was the establishment of the Posen Cathedral Choir which Surzynski directed from its inception in 1889 till 1898. The repertoire of the choir consisted very largely of the best works of Cecilian composers and of similar compositions of the classical writers. Occasionally, works of certain outstanding Polish composers were used, Gomolka, Zielinski, Gorszycki, and others.

Surzynski also deserves credit for issuing through the renowned publication "Monumenta musices sacrae" the works of these splendid composers. Contemporaneous with Surzynski, and working in the same spirit, though far distant from him, was the choirmaster, Mazurawski at Pelpin in the Diocese of Kulm, and his successor, Dr. Ruchniewicz.

The achievement of Surzynski affected primarily the Diocese Gnesen-Posen, but soon extended into Russian Poland, as well as into

Galicia. In Russian Poland the reform was effected principally in the dioceses of Plock and Wloclawek, and to a slighter extent, in Warsaw; in Galicia, principally in Tarnowo, where it was strongly encouraged by the provost Walcznski, himself a practical musician and composer. The center of the movement, however, was the diocese of Gnesen-Posen with its focal point in the Posen Cathedral Choir. When in 1898 Surzynski resigned as choirmaster to take over the Parish of Kosten in the neighborhood of Posen, he remained the soul of the restoration. But the cathedral choir lapsed somewhat during the direction of Surzynski's successor, Dembinski, who remained in charge till 1916.

Simultaneously with the improvement in choral singing, organ music began a new era of progress. Conspicuous in the movement is the brother of Surzynski, Miecislaus, a pupil of the Ratisbon School, organist for a time in Posen, and later at Warsaw.

In general it must be acknowledged that, except for Plock and Wloclawek, Tarnowo and to some extent Cracow and Lemberg, the Polish districts in Russia and Galicia were scarcely affected by the reform in Church music. Even in the places mentioned, improvement is not at all general, but can be noted only in the principal churches, especially in the cathedrals. Of an actual movement toward reform, therefore, only the Diocese of Gnesen-Posen should be mentioned, and that, thanks to Surzynski's efforts. Polish upper Silesia since the war is feeling the beneficial influence of Germany, relative to church music. In Gnesen-Posen conditions are not ideal either, but there is evidence of a very good will to comply with the *Motu Proprio* in every way. Practically every church has a choir; each diocese has its examining board; and in each is to be found a society of organists and choirmasters.

It seems almost unnecessary to state that the World War hampered the growth of the promising development in church music. Dr. Surzynski, looking back over his work shortly before his death in 1919 could see that the war had torn gaping wounds into his life work, but he could also see that it was fundamen-

tally sound and strong enough to derive new life out of the ruins. The hope was not unfounded, for since 1921 there has been a decided upward swing that promises an excellent future for church music in Poland.

Work in the field of church music is decidedly aided by the fact that the number of organists and choirmasters trained in domestic and foreign conservatories and schools of music is steadily increasing in the twenty-six dioceses of Poland.

In the Polish provinces belonging to Russia and to Galicia before the war, organizations for the consolidation of choirmasters and members were in a process of formation. Supported by the Episcopate, these organizations are now carrying out the injunctions of the Motu Proprio of Pius X as well as the constitution "Divini cultus" of Pius XI. Special stress is being placed upon the study of Gregorian Chant in the seminaries and cathedral schools. Deserving of special mention are the efforts being made at Warsaw and Cracow in the seminaries for the secular clergy as well as those of religious orders, notably the Salesians and the Franciscans,

Concerning the personnel of the choirs, it has been characteristic of Russian Poland and partly too of Galician Poland that male choirs were the rule. In the former, for instance, there is not a single cathedral choir that employs mixed voices, not even boys are admitted, but men only. The reason seems to lie in the rigorous interpretation of par. 5, 13 of the Motu Proprio.

In direct contrast to this are the western dioceses, in which mixed choirs are entirely the rule, boys' voices being used only on great festivals, and the choir being made up of men and women regularly. There is, to my knowledge, one single church in which boys' voices are regularly used along with the men, and that is the Franciscan church in Cracow. To give some idea of the artistic qualifications, a program is appended which was performed during May and June of last year in the Warsaw Philharmonic in a concert of "a cappella" music under the direction of Rutkowski, choirmaster of the Warsaw cathedral:

1. Ego sum Pastor bonus Szamotulski, 1572
4 pt. Motet
2. In monte Oliveti Zielinski, 1611
(5 voices)
3. Crucifixus (8 voices) Lotti
4. Stabat Mater (2 voices) Palestrina

5. Benedictus from the Mass
"Ave Regina" Palestrina
6. Kyrie and Sanctus from the
Mass "Assumpta est" Palestrina
(6 voices)
7. Sanctus and Benedictus from
the "Lourdes" Mass Tinell
8. Viderunt omnes fines terrae Zielinski
9. Alleluja from the "Messiah" Handel
10. Regina coeli Caldara

United action in the matter of church music is on the way, notwithstanding current magazine editorials to the contrary. The general liturgical movement has been given an energetic impetus by the congregational singing of hymns, in the western dioceses of Poland. Worthy of note is the announcement made by the Cardinal-Archbishop Hlond at the national church music congress in 1929. He said in part: "I am decidedly in favor of the revival, for in my opinion the laxity of faith and the spiritual lethargy which we experience so generally today is due in large part to the ignorance of the content and spirit of the liturgy. Enlightenment of the laity in these matters, however, should consist not only in the superficial and merely external observance of rubrics, but in the introduction to the magnificent wealth of spiritual lore, and by this means to glorify God alone and edify the faithful."

The question of liturgical revival, Gregorian Chant and the language to be used at Divine Service are not of necessity identical. The fundamental purpose of the liturgical movement is so to instruct the laity in the specific ceremonies of the Church that they may participate intelligently in the Divine service throughout the ecclesiastical year. This training, which is, without doubt the essential factor of religious education, should be adapted to meet the exigencies of the highly educated as well as those of limited education. For that reason, country folk should not be expected to follow the liturgy in Latin, as that would estrange them from its appreciation. Similarly, the people should not be withheld from singing in the vernacular merely to give the choir an opportunity of displaying its artistic achievements. We ought neither to disregard nor neglect our traditional hymns for the liturgy. Certainly the faith of our fathers has left us in these folk-songs treasures of liturgical content and spirit. Since, in our endeavors to familiarize our people with the

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Rectifications Concerning Gregorian Rhythm

by Hubert Cuypers (Amsterdam)
Arthur Angie, (Translator)

In the February issue of the *Caecilia* appeared a Communication which impresses me as being a reaction against my article in the same magazine, October 1932. It contains a number of misapprehensions. A rectification is in the interest of the Gregorian cause.

The value of mensural investigations is denied by the writer of the letter because the results do not mutually agree. Thus, Dom Jeannin's is "a new doctrine: that of assuming length where the Mss. give brevity," "three little examples" quoted from him, being supposed to prove this. Concerning the significance of the contradictions in the mensuralistic views I shall write later. Here let the "three little examples" (*Caecilia*, Oct. 1932, p. 315) be examined first. The mensuralistic author is said to "interpret as long, to fit his theory, notes that are short as written." It is true, the first and third examples have in Hartker's codex the first neume of the second measure written without signs for length; but the same note in the same melody is marked as long by the same neumist in the second example. For Dom Jeannin and for me, this is the reason why we admit the length of this note in the other examples also. A glance at that second example, for which the Gregorian notator more carefully gave the rhythmic sign, affords the needed explanation, an explanation moreover given in detail in the text itself, page 313. This passage does not seem to have been read by my critic. The matter is about one and the same note in the same melody, and there is nothing to show that perhaps a variant reading was intended. We encounter in the neume codices frequent cases where even in the same piece a passage simply omits a second time the sign for length used previously. It may have been due to negligence, forgetfulness, or because the repetition of the sign was there considered practically superfluous. Is a note evidently long to be sung as short on this account?

Let us not forget that the neume codices were not intended for the practical use of the choristers at divine service, but for the instructor of chant in his study chamber.

A second point. I wrote: "and these authors are said to be unintelligible, obscure, when, for instance, Hucbald writes about the notes

of the chant, "A note in proportion to another is doubly long or doubly short, i.e. of different duration". Or again, 'Between long and short notes there exists a regular proportion of duration.' 'Every melody must be measured carefully after the manner of a metrical verse.' Or when Guido of Arrezzo declares: 'A tone in proportion to another has twice the length or is twice as short, the long note being frequently marked by a cross-stroke' (*episcma*), etc. So clear and unmistakable are these and other Gregorian statements, that the leaders of the equalists avoid quoting or discussing them." To this passage most likely my critic refers when he writes: "These texts cannot be quite so clear as some present-day writers would suggest." I ask: "Are not the texts quoted above really clear and unmistakable? Do the 'dozen different mensuralistic theories' so forcefully objected to by the critic take away any part whatever of the obvious clearness of these texts? Anyway, how many of the dozen viewpoints are nowadays supported by mensuralists of some importance? It is really unfair to set them off against us.

The critic declares the "dozen theories are all based directly on the writing of the theoreticians of the Middle Ages— and all mutually contradictory." Does the difference between Dom Jeannin and Dechevrens, to take only one but a very important case, really arise from a different interpretation of the "writings of the theoreticians" and not rather because of Dom Jeannin's more accurate knowledge of the details of the neume codices all of which the older scholar was not acquainted with and which this scholar did not compare in all their details? Besides—and here lies the nub of the matter—do Dechevrens and Dom Jeannin perhaps contradict each other on the essential point, that is, on the principle of different proportional note durations?

The critic objects: "Some (meaning, of course, D. Jeannin and his followers) find only two time-values under the *words* of the same *texts* that prompted Dechevrens to find five different time-values!" In reply I again ask: Is it correct to say that the difference was caused by the exegesis of the same *words* and *texts*? No. Whoever has studied Dom Jeannin knows that it was the *neumes* closely

studied and compared that taught Dom Jeannin the existence of only two time-values, and furnished him the evidence for this fact.

And in regard to the "dozen mensural theories" brought out against mensuralists, the tactic is as illogical as that which would infer the un-reliability of all opinions and of the Bible itself from the fact that so many contradictory opinions and forms of religion base, as the claim goes, on the Bible. But, are there not also rhythmists contradicting each other even among the adherents of the equalism in spite of its monotonous sameness: Mocquereautists, Pothierists (Davidists), Beuronists, etc., as Fr. Bonvin called them recently?

"There is," the critic continues, "not a single mensuralistic fact established scientifically. . . The science (of the mensuralists) is simply a collection of working hypotheses and nothing more, with more facts against than for." In truth, these are astonishing assertions in the face of Dom Jeannin's fundamentally scientific labors! An entry into details cannot be made here. Nor is this at all necessary. It is enough to submit again to every clear thinker the question: Are the above quotations extracted from Hucbald and Guido of Arezzo, for instance, really not evident proof of the mensural practice of the Middle Ages? Do not these documents speak for the essential "mensuralistic fact" of the different proportional note-values in use at this period? And where are the facts "against?" How often have we asked for them, without ever having such facts" from the Golden Gregorian age set before us!

The writer of the letter quoted in the Communication refers to the Introduction of the Graduale, and to the Apostolic Constitution of Pope Pius XI, as forbidding mensuralism. None of these documents does such a thing. In the Graduale there is only one passage (towards the end of "De Ratione editionis Vatic.") which our critic might, however wrongly, have had in view here—the passage which reads: "She (the Church) reserves to herself only one right: that, namely, of supplying and prescribing to Bishops and to the faithful the text of the holy chant, diligently restored from traditional sources," and the Apostolic Constitution repeats: "The Gregorian chant which is to be used is the text, which, revised according to ancient manuscripts, has been authentically published by the Church from the Vatican Press." There is question here of text, version of the Vatican edition discarding the former official Medicean edition; there is no aiming at mensuralism and rhythm.

Finally let it be remarked in general that for the Gregorian question the matter in debate is not rhythm in the meaning accorded to it by Dom Pothier, who defined it as "*la proportion dans les divisions*," the proportion in the sections and phrases;¹ for this proportion obviously can exist with notes all equal, as well as with notes having different values. The matter in debate is rhythm in the sense given it by the musician of ancient and modern times, namely, *order in the beats* (pulses, "temps"), as the classical Greeks and Romans had already defined rhythm.

Moreover, no mensuralistic scholar teaches, as a result of his researches, that Gregorian chant (excepting the ancient hymns whose music has the rhythm of its texts) followed the strict verse rhythm, the rhythm of the old metric poetry and music with its regularity, fixed form and fixed order of feet; the chant investigators, including mensuralists, find in the chants composed on prose texts *free rhythm*,² varying musical feet that alternate freely. (There is no need here to investigate if these feet were only bi- and tri-partite.)

Every mensuralist acknowledges further that on the introduction of lines the neumes were placed on the staff without their rhythmic signs, and that, consequently, the square notation, which followed and reproduced these non-rhythmic neumes, maintained the same neutral attitude towards the rhythm. In other words, this square forms renounced the indication of note-value. Later, to be sure, it was different with the now discarded Medicean edition; its three kinds of notes again meant different durations, however vaguely long or short these durations were.

In conclusion, let a Gregorianist above suspicion, none other than Dom Mocquereau himself, have the floor. In the foreword to the tenth volume of the "*Paleographie musicale*" he writes as follows: "In the course of centuries, the *melodic* tradition and the *rhythmic*

(1) D. Pothier, in his *Les melodies gregoriennes* thus explains more in detail what he means by divisions: "This (the rhythm) consists essentially in the division of the recitation. This division forms in the poetry, the feet, the verses and the stanzas; in prose it forms the words, the members of phrases and the phrases; in chant, the musical syllables, the measures and the phrases."

(2) "The proportion in the divisions (see these in preceding footnote) constitutes rhythm," according to Dom Pothier. How? Dom Pothier answers: "There are two kinds of proportions, consequently two kinds of rhythm. If the proportion reposes upon strict and fixed bases, as in the verses, the rhythm is measured (meaning here: determined and fixed); if the proportion is determined only by the natural instinct of the ear, as in speech, the rhythm is free."

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Question and Answer Box

Conducted Monthly by DOM GREGORY HUGLE, O. S. B.,
Prior Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.

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Q. "Are the children to grow up ignorant of the wealth of beautiful Church Music, not of our age or style, but of all periods and idioms, which should and ought to find a place in our Liturgical services?"

A. Thus far the immense wealth of song contained in Gradual and Antiphoner has in many places been "unknown territory" to children and adults as well. These Liturgical treasures must be made known before all else. Polyphone settings of the same texts, provided they meet the liturgical requirements, are likewise to be cultivated, "where the necessary means of performing them are not wanting". (*Motu Proprio*).

Q. "If the Church really recognises Art Progress as she says in the *Motu Proprio*, then, the progress must be recognised, not in the Concert Room, but the Church."

A. The Church recognises Art Progress on condition that Art recognises her liturgical laws. There are compositions, however, that have abandoned the liturgical foundations; Mother Church cannot but deplore to-day that such compositions ever entered her sanctuary.

Q. "I have always held the opinion, and still hold it, that the best music of all styles should find a place in our service, whether it be the *Missa de Angelis*, Palestrina's *Missa Brevis*, Mozart's *Mass in D*, Beethoven's *Mass in C*, Gounod's *Sacré Coeur*, down to Terry, Moorat, Marzo, Dubois, etc."

A. The term "best music of all styles" contains a fallacy. In matters that concern divine services Holy Church is the supreme Judge. Pope John XXII (1316-1334) in his decree "*Docta Sanctorum*" points to the liturgical foundations that must form the basis of polyphonic writing: 1) the sacred words must be rendered distinctly and reverently, even as in the chant; 2) the melody must be subordinated to the text, and 3) the tonality must be in keeping with the church modes. The music must bear the stamp of sanctity, gravity, and unworldliness."

Q. "Have you any date concerning Rev. L. Lambillotte S.J., date of birth and death, number of compositions, etc. Did he live in this country at any time?"

A. Rev. Louis Lambillotte was born March 27, 1797, at Charleroi, Hainault (Belgium); he died February 27, 1855 at Vaugirard (near Paris). He was first organist at Charleroi; then at Dinant; later on he became choir director of St. Acheul (1825) where he joined the Society of Jesus. He lived in various houses of the Society and died in Vaugirard. He wrote four Masses, motets, hymns, published a good collection of organ pieces (2 vols.). His sacred compositions bear the stamp of that period; measured by present-day standards they are considered sentimental and insignificant. In St. Gregory's Hymnal (No. 229 B) a good specimen of his style has been preserved (*Panis angelicus*). A Blessed Virgin hymn "*Behold the Queen ascending*" has an especial appeal; unfortunately no literary sources are available. According to William Baumker (*Kirchenlied*, Vol. 4, No. 243), Lambillotte's hymn, "*Reine des cieux*", has furnished the melody for "*Come Holy Ghost, Creator blessed*", so well known in U. S. A. The last twelve years of his life Pere Lambillotte devoted to the restoration of the ancient version of the Chant; he compared a great many of the most ancient manuscripts in France, England, Germany, Italy, etc., published in *facsimile* a famous codex of St. Gall, together with valuable treatises. No complete list of his compositions seems to be availing, nor is there any record that Pere Lambillotte was ever in our country.

The following questions were submitted in February, 1933.

Q. "St. Basil's Hymn Book is on the black list. It contains music that disagrees with the requisites of the *Motu Proprio*. Which of its music is meant, in particular?"

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A. This question will be fully answered as soon as we receive up-to-date copy of said Hymnal. We have received word from the Basilian Fathers that the new edition is in press and will be available by June 1933.

Q. Please explain the terms: Processional, and Recessional."

A. By Processional is meant a hymn sung by the vested singers on the way from the sacristy to the choir, and by Recessional is meant the outgoing hymn, from choir to sacristy.

Q. "I have made use of English, French and German hymn-books. In those hymn-books you find hymns appropriate for the different liturgical seasons of the year. But I have not yet come across any English or French hymn-book that would contain hymns appropriate for the different parts of the Mass. Such hymns however are to be found in the German editions ("Deutsche Liedermesse"). Now when singing is rendered at Low Mass, I would consider such hymns as responding most accurately to the liturgical spirit."

A. We have come across the following hymn books that contain in English 'Hymns at Mass': VADE MECUM for Colleges, Academies, Sodalties, by a Father of the Society of Jesus, B. Herder Book Co., St. Louis, Mo.; ST. JOSEPH'S HYMNAL by Rev. Joseph Wolf, McLaughlin & Reilly Co., Boston, Mass. Attention has repeatedly been called to certain disadvantages connected with the use of similar hymn-groups. The first disadvantage is monotony; the second is the estrangement to the liturgical seasons; hence it has seemed preferable in many circles to select hymns in keeping with the different liturgical seasons.

Q. On page 259 of St. Gregory's Hymnal, the responses at the ending of prayers have two alternative settings, according to the Priest's tones. On the response cards that are published, one by Terry, the other by Tozer, and a third regular Gregorian, only one setting of the Response is given. Which is correct? How is it that Terry and Tozer did not provide for this response completely?"

A. St. Gregory's is correct. The Response "Amen" occurring after the prayers in High Mass as well as in Vespers is always sung straight forward. In those things that precede High Mass, e.g. *Asperges*, or that follow, e.g. Benediction of the Bl. Sacrament, when the priest drops his voice a minor third at the end

of the prayer, the second alternative is used (*Ti-Do*), as given on page 259 of St. Gregory's Hymnal. This difference has been restored by the Vatican *Cantorinus*, 1911. The Terry, Tozer, and other response cards have been published before the date mentioned.

Submitted in March 1933:

Q. Where can a person find a fair estimate of Gounod's sacred compositions?"

A. A series of five articles under the caption "Gounod as an author of Sacred Music" appeared in "Caecilia" 1899. These articles represent the combined verdict of illustrious musicians and celebrated liturgists of Italy, France, and Belgium. The value of the articles is greatly increased by numerous musical illustrations. (See Note)

Note. For the benefit of those readers of Caecilia who cannot resort to the back numbers mentioned, we give a brief resumé of the discussion:—

- 1) Gounod's art, while fine, is effeminate; aristocratic, but sensual; seemingly skillful and learned, but nevertheless weak and vain.
- 2) Treatment of Latin text: the scanning of syllables and shifting of accents is erratic.
- 3) The abuse of chromatics and the enharmonic modulations make the vocal rendition very difficult: they bring about an enormous contrast to the sacred chant.
- 4) The confusion of religious and profane styles is transmitted, unconsciously perhaps, but unfailingly upon his clients. Whoever gives himself up to the caressing refinement of the Gounodian music and thinks he perceives through the apparent aristocracy of form, music worthy of the temple of God, falls into a grave error.
- 5) It is evident that those who teach that the music of Gounod is true, sacred music, allow themselves to be conquered by sensuousness, rather than by a true religious ideal, through a morbidity which little by little becomes sentimentality.

Q. "What attitude towards Gounod did the Catholics of Germany take?"

A. "Gounod's Church compositions are simply unpalatable to the taste of the church musician's throughout Germany"—Lexikon der kirchlichen Kunst, by Rev. Utto Kornmüller O.S.B. Alfred Copenrath: Regensburg, 1895 (Second edition).

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Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Music is calculated to compose the mind, and fit it for instruction."

—ARISTIDES.

"No musician ever held your spirit
Charmed and bound in its melodious chains,
But be sure he heard and strove to render
Feeble echoes of celestial strains."

—ADELAIDE A. PROCTER.

MUSIC APPRECIATION IN THE FIFTH GRADE (Continued)

JANUARY

LESSON FIVE

A SONG FORM

When a piece of music has for its pattern, by sentences, A-B, it is a Two-Part Song Form, even should period A or period B be repeated successively, for example: A A B, or A B B; but, if the pattern has period B between period A and its re-appearance, for example: A B A, or A A B A, or A B B A, then it is a Three-Part Song Form. The deciding factor of the three-part song form is that period A is repeated entirely or in part after period B has occurred.

Play the compositions listed below. Children mark the pattern and name the song form.

Annie Laurie (play only 1 stanza)

V. R. 20807-B

PATTERN: A B FORM: Two-Part

4) Graetzer Walzer V. R. 22374*

PATTERN: A B A FORM: Three-Part

2) Deutsche Taenze, Op. 33, No. 2

V. R. 22374*

PATTERN: A A B B FORM: Two-Part

Minuet, Don Juan (Mozart) V. R. 21938*

PATTERN: A A B B FORM: Two-Part

B PATTERN BY SECTIONS

In our previous lessons we have learned how musical sentences are constructed, and how pieces of music are made up of a number of sentences, just like the stories in story books. In this lesson we are going to learn something about musical sections.

You have all observed when reading long stories that the writer usually has divided them into chapters, each chapter relating a particular part of the story, and yet all chapters making one story.

Composers of larger compositions usually arrange their works in a similar manner, but

instead of calling the different parts chapters, we call them Sections. Although each Section consists of a number of musical sentences or periods, yet we will find that the first and second sections are entirely different. However, many times after writing the second section of the composition, the composer again repeats either all or at least part of the first section, so that if we mark the pattern by sections, we often find it to be I-II-I. Sometimes we find this pattern preceded by an Introduction, or followed by a Coda, or we may find both Introduction and Coda included in the pattern, thus:

Introduction-I-II-I-Coda.

Play the compositions given below. Children mark the pattern by entire sections with Roman numerals.

March of the Dwarfs (Grieg) V. R. 9074

PATTERN: I II I

Minuet in G (Beethoven) V. R. 1434

PATTERN: I II I

Humoresque (Dvorak) V. R. 20203*

PATTERN: I II I

Polish Dance (Scharwenka) V. R. 20203*

PATTERN: I II I

The MINUET IN G, which you have heard, was written by the great Beethoven, and here it is played by MISCHA ELMAN. (Show picture of the artist.) He was born in South Russia in 1891, but because he lived for some years in the United States, has almost come to be regarded as one of our own. He plays with most beautiful tone-quality and extraordinary technical finish, and has appeared as soloist with all the leading orchestras of Europe and America. He has repeatedly toured the U.S.A. Everywhere he is recognized as an artist of first rank. He also has composed songs and violin pieces.

We shall now listen to his beautiful tone and interpretation. Play:

Minuet in G (Beethoven) V. R. 1434-A*

If time permits, play also:

Serenade (Arensky) V. R. 1434-B*

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

FEBRUARY

AN OVERTURE TO AN OPERA

LESSON SIX

A WILLIAM TELL

An opera is a drama or play that is sung instead of spoken. The words of the opera of which we shall hear the Overture today are taken from a drama by Schiller, one of Germany's greatest poets. The music was written by Rossini, an Italian composer.

Operas usually begin with an Overture, which is played by an orchestra before the curtain rises. The purpose of an Overture is to put the audience into the proper mood for the play which is to follow. Walter Damrosch interprets the meaning of an Overture as "A doorway through which we enter the enchanted land of music and make-believe."

The Overture to an opera usually suggests some of the incidents of the play itself, as you shall hear when I play the Overture of this opera for you, after you have heard the story.

THE STORY OF WILLIAM TELL

The incidents of the story as told in the opera William Tell took place in the year 1207, when Switzerland, then under the Austrian government, was ruled by the tyrannical governor Gessler. The people, in their distress, clung with love and admiration to William Tell, their brave leader in the struggle for freedom and liberation from foreign rule.

One day, as the country folk were celebrating the annual Shepherd's Festival, Gessler with his men hunted in the mountains close by. At times the sound of the hunting horn could be heard above the singing and playing of the peasants, bringing fear and terror to the hearts of the good people. Suddenly, an aged herdsman by the name of Leuthold rushed in on the merry-makers crying, "Save me! Save me from the tyrant!" One of Gessler's men had attempted an outrage upon his only daughter, and the indignant father in defending his daughter had killed the offender, and Gessler was now pursuing him.

Leuthold begged the fishermen to row him across the lake, but as a storm was nigh, and also because they feared the rage of the tyrant, they refused. Then William Tell rushed up to him saying, "Come quickly; I will row you across the lake." Fearing neither the storm nor the tyrant, Tell jumped into a boat, Leuthold leaping after him, and in the face of Gessler

and his men who had just arrived, rowed courageously across the lake.

This daring deed made the tyrant very angry, and he avenged the insult to his authority by having the houses of the village burned, the fields destroyed, and, accusing the good old patriarch, Melchthal, whom all the people loved, of encouraging the peasants to revolt, had him put to death.

These acts enkindled the spirit of rebellion still more, and when Tell returned, a great conspiracy took place, and under the leadership of Tell each patriot made a solemn vow to fight for the freedom of Switzerland.

Gessler, aware of a conspiracy, tried to discover the leading rebels. He, therefore, ordered a pole erected in the square of one of the Swiss villages, upon which he placed his hat, and commanded the peasants to bow low in homage to the cap each time they passed by. When William Tell entered the square, he walked past the cap, giving it no attention. Gessler, who observed this, ordered that an apple be placed on the head of Tell's son, Jemmy, and calling Tell, commanded him to shoot the apple from Jemmy's head. Although Tell was considered the best archer in Switzerland, he trembled with fear lest he kill his son. Gessler insisted, and handing him the case of arrows, ordered him to take one. Tell, knowing that it was futile to disobey the order, took not only one arrow, but two, concealing one under his coat.

Gessler shouted, "Shoot!," but Tell hesitated. Jemmy, fearing that Gessler might harm his father, said to him, "Father, do not fear. I shall not move. I know you will not hurt me. Shoot, dear father." The boy's courage steadied Tell's hand. The crowd watched breathlessly when Tell lifted his bow, and the arrow shot across the square. However, Tell did not see how his arrow split the apple into halves, for he had fainted at the feet of the tyrant. After he had regained consciousness, Gessler asked him why he had concealed an arrow under his garment. Tell boldly replied, "It was intended to pierce your heart, had I slain my son." At this frank answer the governor became so enraged that he had Tell thrown into prison. However, he feared that friends of Tell might succeed in rescuing him from the village prison; he, therefore, ordered to have him taken across the lake to a dungeon from which no man could escape.

Continued on Page 184

Fifty of the Best Hymn Tunes

(Continued)

Their Sources and Texts With an Explanation of the Latter

By Ludwig Bonvin S.J.

H. 17, CH. 23, SM. 187, A. 15. In Bethlehem of Judah.

M: The oldest source of this lovely and naive melody is the Cologne Psalter 1638.

T: Translation of the German text: "Zu Bethlehem geboren" by L. Bonvin S.J.

E: 2. *goal* = aim, purpose in view. In joy as well as in sadness I'll ever be mindful of Thy love.

3. *afire* = The Seraphim are distinguished by ardent love of God.

4. *drest* = dressed, I behold Thee in the human nature that Thou hast assumed. *sweet place of rest* = with Jesus there is peace and rest.

5. *lovelorn* = all love for Thee. *nor aught* = nor anything on earth.

H. 20. A great and mighty wonder.

M: The tune is that of the hymn "Uns kommt ein Schiff gefahren" whose text is attributed to the well known mystic Johann Tauler (1290-1361). The melody too might be as old; its oldest source within reach is however the Andernach hymn book, 1608. G. M. Dreves writes: "This melody is a real folk-tune. The changing rhythm by which each third verse of the hymn passes over into fourth-time, has an agreeably surprising and enlivening effect."

T: The words by J. M. Neal are a translation from the Greek of S. Germanus (7 century).

E: 1. "A great and mighty wonder" refers to the birth from the Virgin (see last verse of this stanza.) *Our fallen races cure* = Jesus, this Child, is our Saviour (our cure).

5. *idol forms* = paganism.

H. 22, CH. 28. Shepherds, tell your beautiful story.

M: The oldest source of this beautiful tune, which is called in old hymnals "a very

old Christmas song Latin and German", is a manuscript of the Hohenfurt monastery, 15th century; it has there the Latin text: "Quem pastores laudavere." *Hosanna* uses here, as in some other hymns, the 6/4 time, instead of the 3/4, in order to avoid a number of principal theses otherwise moved too close together. It also intercalates before the closing phrase a new sentence that by modulating into the dominant avoids the monotony of two successive phrases ending with the same key-note.

T: by John O'Connor (Arundel Hymns, n. 29) with changes.

E: 1. *angelglory* = the brilliant angelic host.

2. *kings* = the three Magi.

HYMNS TO JESUS

H. 24. How brightly beams the Morning-Star.

M: This stirring hymn, melody and words, was composed by Ph. Nicolai and incorporated in his hymn book, 1599.

T: Translation by G. R. Woodward (Songs of Syon) of a poem of Nicolai.

E: 1. *Morning-Star* = Christ, under the image of the Morning-star, bringing us helping grace and eternal truth. *Jesse-tree* = Jesse the ancestor of Jesus. Jesus is the flower that sprouted forth from the Jesse-tree.

2. *lily-flower* = the flower of purest white: Jesus, God, Purity and Sanctity itself. *Aiyah!* = "Eja! Eja! All hail!" are acclamations.

3. *Ruby, jasper* = Jesus under the image of these brilliant gems. May He shed deep within our hearts the light of His doctrine. *Living member* = We, the members of His mystic Body, the Church, of which He is the Head, ask to bide (dwell, remain) in His grace, and to have Him always "near us". *Woe (is) me for Thee* = compare last verse: "For Thy balm (for Thee) I pine and languish." *Pretiosa coeli rosa* = Precious heavenly rose.

Continued on next page

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

OUR MUSIC THIS MONTH

AVE MARIA

Joseph Smith, Mus. Doc.

This piece appropriate for May, and for general use throughout the year, is approved on the St. Gregory "White List". It is by an English composer, whose music ranks with that of Sewell, Terry, and Turner in popularity throughout Great Britain. It has a reverent and devotional style. The repetition of a few words in this piece indicates the propriety and effect of proper emphasis by occasional word repetition which the church allows. Many musicians misconstrue "undue repetitions" to mean non repetitions. We will speak of this at length in our next issue, by a quotation from the Cantate Deo, official church music organ of Baltimore Archdiocese.

THE DIVINE PRAISES

J. V. Dethier

This piece is likewise approved on the "White List". The composer is a distant relative of the late Gaston Dethier whose works in organ music are well known in this country. There are not many settings of the Divine Praises, and this example indicates a simple and appropriate musical form for the text suitable for use at the end of Low Mass, or Benediction, throughout the year.

SONGS FOR INTERMEDIATE GRADES Ven. Sister M. Cherubim O.S.F.

These pages continue the series of practical melodic school songs. The accompaniments which have been discussed by several readers, received high commendation when performed before an assembly of experienced music teachers at Marquette University in Milwaukee. The "tone color" and ornamentation of these independent accompaniments is very effective when heard.

MISS MARIA MATER DEI

R. C. Smith R.S.H.

The composer of this mass, is a member of a prominent Religious community in St. Louis, and although she holds a Master of Music degree, it has not prevented her from writing a simple unison mass. This type of mass is adaptable for use during the summer months, by adult choirs, or for use by children's choirs during the year. It is devotional, and yet liturgical in every respect. Being a new work, it has not yet been listed on the White Lists, but it should certainly be included in reprints of the "recommended music" lists.

Unison music more nearly approaches the gregorian than any other in form. Therefore is most desirable. This music shows a melodic appeal (proven by the inclusion of just the voice part here). The organ part enriches the voice section, but its absence does not spoil the effect of the mass.

The first step to improved standards in most volunteer choirs would be the singing of unison music, well; with expression and understanding. Here is the type of unison mass we recommend for present day choirs who want modern music.

Fifty Best Hymn Tunes (Continued)

4. *Awake the sound, etc.* = With "pure hearts" "sing hymns of gladness." *Cantate, jubilate* = sing, rejoice.

H. 26, CH. 29. *Jesus, the very thought is sweet.*

M: composed 1883 for school children as *Jesu dulcis memoria*.

T: by J. M. Neale (with changes).

E: 1. *The very thought of "Jesus" is sweet. the glimpses of His presence* = the momentary presence, the moments in which Jesus lets us feel His presence.

2. *forlorn* = left in distress. *How good, etc.* = inversion, instead of—How good to them who mourn their sins.

3. *With Mary* = like Mary Magdalen who on Easter morning sought Jesus at the tomb.

H. 28. *Let every heart exulting beat (The name of Jesus).*

M: Melody from the 17 century (see Toepler's Hymnal 1832).

T: J. M. Neale's translation of the Latin "Exultet cor praecordiis" (with changes).

E: 4. *stay* = support, help.

H. 79, CH. 237, SM. 28, A. 74. *Thee will I love, my dearest treasure.*

M. by Gregorius Josephus, about 1657, music director at the court of the prince-bishop at Breslau. A stirring and expressive melody, one of the most beautiful in the whole hymn literature.

T: 1st and 2nd stanzas by J. G. Hacker after the beautiful words of Angelus Silesius "Ich will dich lieben". 3rd stanza after Roessler's Psallite, 4th by?

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COMMUNICATIONS

Gentlemen:

Kindly permit a rank amateur to make a criticism of the work "Selected Chants" by T. Francis Burke, advance pages of which you so graciously sent me.

You say that there has been no demand for publication. Why? In my humble opinion I think the drawback is in the chapter on the ITALIAN pronunciation of Latin! This is America. American Catholics are of many racial extractions. What American boy or girl wants to sing "kwee fay-shit shayloom et tay-room" or "gloria in egg-shell-sis?" We are no longer French, Spanish, Italian, German Irish, etc. It is truly an American attitude to be absolutely fair minded, a good sport, how we loathe a poor loser! Our aim is always to find that which is correct regardless of its origin. Many of us have been treated to our Latin with a thick spread of Irish brogue, "Dominus vobiscum." Others have become accustomed to language simply festooned in sauer-kraut, hard J, as in blue-jay; Jaysoom; and a liberal sprinkling of gutturals and umlauts wherever possible. This racial flavoring is just as true of other nationalities. The sooner we learn that God has permitted this great nation to exist for very definite reasons, the sooner will we put ourselves in the way of discovering them and acting accordingly. This is the time for CATHOLIC ACTION.

What greater good could come out of the "melting pot" than the earnest desire to fall in step with the Liturgical Movement and fulfill the suggestions of the "Motu Proprio?" even to the extent of being painstaking and thorough enough to agree on a really legitimate pronunciation of the language of Mother Church? Those of us who have had the advantage of higher education in our Catholic colleges and Universities continually chafe under the just criticism of outsiders summed up in the words "Pig Latin." We know that it is not so much the Latin of the Church as it is the way in which it is "executed" by our people.

What ideal could be higher than to study and use the pronunciation of Latin spoken and heard by Our Lord? True it was that He was tried in the Roman Courts of justice and put to death by Roman soldiers. It is also true that there were many among them who believed in Him and it was not many years before great masses of the Latin speaking people were using

that same language in His honor. Let French be French, and Italian, Italian, and keep the integrity of Latin as something to be guarded and cherished as we guard and cherish the original musical forms of the chants of Ambrose and Gregory, not tolerating later mutilations. Didn't Our Lord say, "Be ye either hot or cold. . . ."

The law of compensations works perfectly in its application to this problem. The Frenchman will find the Latin y of this period the same as his u (du), the German will find that same y equivalent to his umlaut u, the Irishman will find himself on familiar ground with the broad a, the Slovak will recognize his hard consonant in koylee (coeli), etc.

Those opposed to this movement say that they cannot change from the way in which they have been taught, that you cannot teach an old dog new tricks. Still others say that the older generation is hopeless, there is nothing to do but let them die off, that our only hope is in the children. On the other hand there are many who are taking the Liturgical Movement seriously and who are planning and working hard to make next year, 1933, our 1900th anniversary of Christendom, mean something more than a lot of words that are as sounding brass and tinkling cymbals.

Many public as well as parochial schools are now using Latin texts and teaching the pronunciation of Latin as used in the time of Christ. To be specific two of them are: "Latin for Beginners," Benjamin I. D'Ooge, Ph. D. (1911) and "A Latin Grammar" by Charles E. Bennett, (1895).

Anyone, no matter of what racial extraction, should be willing to sacrifice his own peculiarities for the common good. United we stand, divided we fall.

The task is not as impossible as it seems at first glance. The rising generations with their Sunday and Daily Missals, their courses on the Old and New Testaments and Bible History have exerted a tremendous influence on those who have missed these things, so much so in fact that it seems to be the consensus of opinion now that if we had less gas and sentimental slush from the pulpit and more instructions on the Liturgy, that we would, that much sooner, come to the realization that WE are the living Church and each one would become conscious that he is a member of the Mystical Body of Christ.

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No honest, fundamentally sound reform of Church music can be accomplished independently, that is without connection with the Liturgical Movement as such, and no such reform is complete without a universally accepted, legitimate pronouncement of the unchanging language of the Universal Church.

Those of us who have lived through such strange experiences as that of hearing a congregation of Religious sing "O Salutaris" to the tune of "Flow Gently Sweet Afton," and have survived long enough to note the great advances of the past few years, have high hopes of really getting down to business and accomplishing something.

The manner of conducting Mass in imitation of a three-ring circus, Altar, Pews and Choir loft, each going its own way blissfully is rapidly passing. The world-wide depression has turned the minds of the people to religion. Why not strike while the iron is hot?

From the pedagogical point of view what could possibly be better than a text such as Burke's "Selected Chants?" of the great numbers of Catholics in this country, the percentage of those who have had even an introduction to Latin, is relatively small. The test of the mastery of a language is the ability to think in that language. Burke has done the thinking for this great mass of people, making it possible for them to take an intelligent part in all services. Is our best intellectual endeavor any too good for the services of God?

The old order changeth. The time when we as Altar boys rattled off our Latin not knowing any more what it meant than we knew the meaning of "eenie, meenie, moe" in choosing up sides, is no more. Knowledge of religion, like happiness, is not a matter of Geography, it is a matter of individuals. "Understanding" is one of the gifts of the Holy Ghost. Why pass it up?

The average volunteer parish choir earns the title of "War Department." Any person who has thought about the matter at all knows that the time has come to put such organizations under the thumb of competent direction. The only sound aid to proper direction is thorough teaching. We have in such organizations a greater percentage of fourflushers than in any other department of the Church. This thing of getting up and rattling off Latin at the rate of two forty without understanding the meaning of the words is played out. Persistence in this certainly amounts to a sin against the Holy Ghost. We have need not only of Burke's text but of literal translations of the Mass, complete with Asperges, Vidi Aquam, Propers; Vespers; Bene-

diction, et al., arranged in handy, inexpensive editions similar to the "Leaflet Missal" . . . for study purposes. I am confident that within a reasonable time you would find such copies well thumbed, not only by the growing youth of the land learning them for the first time, but also by the mature, well-intentioned volunteer choir singers who have heretofore not had the opportunity to make an extensive study of the language.

Respectfully yours,

EDWARD DWYER.

B.S. in Education

Xavier University, Cincinnati

Dear Sirs:—

I received my first copy of "The Caecilia" last week, and I am more than pleased with it. My one regret is that I didn't know about it sooner. I am finding the magazine very helpful, especially since this is my first year as an organist of any church.

Sincerely yours,

ANNA C. IGNACE.

RECTIFICATIONS

Continued from Page 158

tradition did not have the same fate. The first kept itself almost intact. The rhythmic tradition, on the contrary, *was totally lost*. Its abandonment began at a very early date. By the XI century, the state of the manuscripts shows a great inequality in the more or less perfect figuration of the primitive rhythm. From the beginning the rhythm was left for oral instruction much more than the melody. It was not written with the same regularity, the same constancy, the same universality as the latter. Hence, its prompt decadence, its absolute loss . . . When notation on lines came—XI-XII century—*only the melody* was transcribed, the abandoned rhythmic signs were soon forgotten. Where is this (rhythmic) tradition found outside the testimony of the two greatest Gregorian schools of the Middle Ages (St. Gall and Metz) and of some other manuscripts that more or less preserved traces of it? The body, the melody has been nearly reconstructed; the soul is missing, or at least the Gregorian soul of olden times. Some have tried and have even succeeded, by means of the so called oratorical rhythm, to infuse a little life into this body; how languishing, cold, and pale this is, if compared to the young, generous, and warm vitality that circulates through the liturgical cantilena of St. Gall and Metz!"

Continued on Page 179

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

FROM FATHER BONVIN S.J.

Concerning Exclusive Gregorian Singing—
A Rectification

A questioner in "Question and Answer Box" (Caecilia No. 3) writes: "I think it was Father L. Bonvin S.J., who said that using only Gregorian music in our services would mean stagnation and practically the death of musical art in our churches." Dom G. Hugle answers: "That the exclusive use of Gregorian music is paramount to stagnation and death, is an unwarranted statement", and refers to the fact "that the Church got along without polyphony for 1500 years."

Allow me a few remarks regarding this query and answer:

After the promulgation of the celebrated Motu Proprio of Pius X, as is known, many dilettanti church musicians got up and, in a strange blindness regarding the full contents of the papal document, emphasized Gregorian singing in such a tone as to give the impression that henceforth medieval singing only, was to be tolerated in divine service. I consider it very probable that I then wrote that such exclusiveness would mean *stagnation in the literature of musical church compositions*. Indeed what practical musician would in such circumstances ever compose church music that he knew could not and would not be used in our churches? Would this not be stagnation? But I consider it utterly improbable that I ever wrote that "it would mean the death of musical art in our churches."

In 1903, the year of the promulgation of the Motu Proprio, I was, as I am now, of the opinion that much in the Gregorian repertory is *musical art*. In the unwarranted assumption mentioned above, we would, therefore, have in our churches art restricted to one kind, but not in general "the death of musical art".

And to return to Dom Hugle's reference to the 1500 years of exclusive unisonous music, do these long years really not imply some stagnation? Must we not wonder how long it took our forefathers to get the idea of part singing so natural, and so common in our days? But, *transeat!* Anyhow there was then at least more or less continual unisonous composing. Would, however, I ask, in the supposition of the sole use of Gregorian music, chant composing go on in our days? And if not, could that not be rightly called stagnation?

RELIGIOUS SOLO SONGS

On page 74 of your musical Review you invite your readers "to jot down on a slip of paper the things they would like to have in THE CAECILIA which we do not find at present: articles, music."

Allow me therefore to suggest that you offer as music supplement one or the other artistic and dignified religious solo songs (with Latin or English words) which might be used on extra-liturgical occasions. For such occasions there is indeed a great dearth of dignified, artistic and not sentimental pieces. Shall we forever listen to Schubert's beautiful but not at all ecclesiastically intended "Ave Maria", composed for Walter Scott's "Lady of the Lake"? (to—"Ah! listen to a maiden's prayer; for thou canst hear though from a wild . . . Safe may we sleep until the morrow . . . The flinty couch whereon we're sleeping shall seem down of eider piled, if thou above sweet watch art keeping; the murky cavern's air so heavy shall breathe of balm, if thou hast smiled")

Or shall we still turn to that other famous hobby-horse of our church "prime-donne" and "tenori rubusti", to Gounod's impassionate "Ave Maria", which by the way, as we learn from M. André Coeuroy, was also not originally intended to be used as sacred music. Gounod wished to touch the heart of a Made-moiselle Philidor and wrote his beautiful contrapuntal melody to Bach's First Prelude with that intent, using as a text for his declaration, two lines of Lamartine. Fearing some difficulty the young lady's mother substituted the words of the "Ave Maria" for the burning lines of Lamartine. Gounod, when shown this adaptation, realized the value of the setting, retouched it and adopted it as his now famous "Ave Maria."

LUDWIG BONVIN S.J.

Buffalo, New York.

RECTIFICATIONS

Continued from Page 178

These eloquent words of Dom Mocquereau surely deserve attention though one may be of the opinion, like myself, that after all, Dom Pothier's oratorical rhythm possesses more warmth and naturalness, than the artificial hybrid of his neo-Solesmes pupils, an invention that does justice neither to the linguistic feeling, nor to the proper Chant-rhythm.

"We recommend THE CAECILIA to our clergy and our district"—Cardinal Mundelein.

CLIPPINGS

America

(October 29, 1932. Pg. 90)

"Enclosed between a heavy black line above and a heavy black line below, such as would be used for an obituary notice, is the official condemnation of certain musicians in Pittsburgh. The *Catholic Observer* and Pittsburgh *Catholic* uses the modern equivalent of the bell and the book to bring John Balcerzak, Guardian Angel Church, West End, Pittsburgh, to conformity. Above his name appears the following:

The organist named below has not complied with the regulations and instructions given by the Diocesan Music Commission. The name will appear weekly in this column for one month and then the individual will be "disqualified" unless the Bishop or Music Commission has been assured by a written statement that the irregularities have been corrected.

Next follows a paragraph that indicates a further step in the process:

In accordance with the ruling given by the Most Reverend Bishop in his letter of March 3, 1932, the organist and the choir director named below are "disqualified" for the Diocese of Pittsburgh: Miss Margaret Acheson, organist, and Rudolph Eisert, choir director at Immaculate Conception Church, Washington, Pa.

Next occurs a paragraph that is astoundingly unbelievable:

Pastors of the following churches are fully responsible for the abuses with regard to liturgical music and liturgical choirs which are committed in their churches: St. Michael's Church, Braddock; Immaculate Conception Church, Washington, Pa.; St. Barbara's Church, Bridgeville.

Need one word more be said by the Anchor? The Catholic Church prescribes that a certain type of musical sounds and a certain type of human voices be used in liturgical services. John Balcerzaks and Rudolf Eiserts exult in other sounds and voices that surround a liturgical service with the faded glory of a poor grand opera. There is no class of human beings that is more self-opinionated than musicians. Hence, the difficulty of bringing the choir loft in harmony with the altar and the sanctuary."

From "Orate Fratres"

(Feb. 19, 1932)

"The Dominican College of Music, Montreal, Canada, has a special course in Gregorian music, and lays claim to being the first purely musical institution in the English speaking world to give the diploma of Licentiate in Gregorian Chant."

The Month, of Auckland, New Zealand, reporting on religious music, says: "All schools, of course, make provision for regular classes in church music in their time-tables. It must be a subject for gratification that there are definite indications that the plainchant campaign of the last two years has exercised a leavening influence on religious music in the schools."

GREGORIAN CHANT CULTIVATED

To the Editor:—It is gratifying to learn through *Orate Fratres* how Gregorian chant is slowly coming into its own. It may interest you to know that we have no difficulty in cultivating interest in Gregorian music among our students here, and are often surprised to find them prefer Gregorian to music of any other kind, principally the Gregorian Masses. They sing Masses No. 2, 7, 9, and 11, besides many other Gregorian numbers. Wishing you continued blessing, I am

Yours sincerely

S. M. A.

St. Louis, Missouri.

Most Reverend Thomas J. Walsh, Bishop of Newark, has ordered that all the organists of his diocese attend a series of lectures on church music. All choirs will henceforth be obliged to select from the "White List" of Masses for the church services.

**Renew Your
Subscription Now!**

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

LOOKING OVER SINGENBERGER'S GUIDE TO CATHOLIC CHURCH MUSIC

The original and most comprehensive WHITE LIST published of its kind, covering foreign and American publications up to 1905 and 1906, was John Singenberger's Guide To Catholic Church Music.

It is now out of print, but it stood for years as a monument to the exactness and thoroughness of its compiler, and as a testimonial to his exhaustive knowledge of church music material. Each piece was classified according to its liturgical and ecclesiastical use, and the book was approved by almost every Bishop in the country. In addition Cardinal Merry del Val sent special approbation from Rome. A special introduction by The Most Rev. S. G. Messmer D.D., and a Preface by Rt. Rev. Bishop M. Marty, of Sioux Falls, So. Dakota, adorned the work.

In it we find several old masses, still published by McLaughlin & Reilly Company, apart from the Singenberger compositions, which were recommended. They are:

- Loebmann's Mass
- Rheinberger, Opus 126
- Brosig, opus 29
- Brosig, opus 31
- Casali
- Kretschmer opus 23
- Kumin "Missa Dixit Maria"
- Mandl, Unison Mass, opus 16
- Groiss, Mass of St. Joseph (Unison)

Many of these are overlooked by present day choirmasters in their libraires, and in their selection of new masses for their repertoire. With the exception of the Unison masses, they are of medium difficulty, according to the standards of average volunteer choirs. Certainly worth while doing, as representative of the old German style of composition.

CHURCH MUSIC IN POLAND

Continued from Page 156

Missal and other liturgical books, we are translating them into our native tongue, let us not reject the old Polish hymns in which our ancestors have expressed so much that is worth while and beautiful of the liturgy. . .¹

1. The above translation has been taken from "Bibel und Liturgie", Vol. 4, October 15, 1932, pp. 33-34.

LOOKING FORWARD

For Month of June

- 218x O Cor Jesu
S.A.T.B. F. J. McDonough .12
- 573 O Sacrum Cor Jesu
S.A.T.B. J. Schweitzer .12
- 549 Two Hymns to the Sacred Heart
Eng. and Ger. words J. J. Meyer .15
- 582 Litany of the Sacred Heart
2 voices M. Haller .15
- 23 7 Hymns to the Sacred Heart
2 voices Srs. of Mercy .15
- 437 8 Hymns to the Sacred Heart
2, 3 or 4 vcs. J. Singenberger .35

Ascension

- 263 Ascendit Deus, S.A.T.B.
Rev. J. E. Turner, O.S.B. .15
- 264 O Rex Gloriarum F. J. McDonough .12

For Dedication of a Church

- 624 Coelestis Urbs Jerusalem
Rt. Rev. Bishop Schrembs .15
Available for S.A.T.B. or T.T.B.B.
- 444x Te Deum. Chant alternated
with harmonized phrases
by John Singenberger .30
- 170 Tu Es Petrus
S.A.T.B. J. Faure .12

(National Headquarters for Catholic Church Music)

HINDER NOT MUSIC

Hinder not Music! All your life
Is the Concert of Christ your King;
And some must sing, and others must play,
And some put the music-stands out alway.
What matter? If only His listening Ear
Is filled with the music He loves to hear.
Seek we no other thing.

And be your Violin, Cymbal or Flute,
In this Orchestra of your Lord,
Or only the Drum, neither tuneful nor sweet
Yet filling all gaps with its generous beat,
Told to sing low, or told to sing high,
What matter? So long as up to the sky
Rings a full and perfect chord.

When Answering Advertisements Please Mention THE CAECILIA.

REVIEWS

A DAILY HYMN BOOK

In England there has appeared a new hymn-book upon which many editors collaborated. It is called "A Daily Hymn Book" and is published by Burnes, Oates & Washbourne Ltd. of London.

This work of 385 pieces, required some original composition, to provide an appropriate hymn for every day of the year, but the great majority of pieces are drawn from various sources. Its generous portion of Gregorian hymns, splendid texts, excellent and musically harmonizations, serve to attract choir-masters and singers alike.

In Religious Communities, and Parochial Schools where daily observances are held, this book has a monopoly. There is no other known to us which better meets the requirements felt in such use.

Seemingly a miracle of achievement, the appearance of the book is enhanced by excellent typography, and honored by a special letter from His Eminence Cardinal Bourne. Priests, Sisters, and Choirmasters of great fame joined in the making up of this book, including members of the Dominican, Franciscan, Jesuit, and Benedictine Orders, also choirmasters from France and Germany.

Father Lancelot Long, Choirmaster of Westminster Cathedral, revised the entire work before printing.

Our only objection is that the texts are presented, as is usual in English hymnbooks, with all the verses not under the notes. In some cases the words to a melody are on another page. Only the first verse appears under the notes in the Accompaniment. Perhaps this is remedied in the Singers Edition.

Copies will be available in this country in a few weeks.

T. F. B.

The official hymnbook for Scotland is in press. It is the old "Hymns With Tunes" revised and improved by Dom Gregory Ould O. S. B. This book with the one above described serve to indicate an awakened interest in hymnody on the part of the musicians of the British Isles. It is too bad that both books should be issued almost simultaneously, as they are both eminently worthwhile and could easily have been arranged to compliment each other, rather than compete with each other.

HERBERT J. WRIGHTSON

Among the many composers from Illinois represented in the McLaughlin & Reilly catalog, is Mr. Herbert J. Wrightson.

Mr. Wrightson, is a pianist, organist, composer and author. His music education was gained in England and Germany, and he has taught at the Philadelphia Musical Academy, the Sherwood Music School in Chicago, and the University Extension Conservatory.

He is the author of a textbook on Harmony, (In MSS) "Elements of the Theory of Music" (B. F. Wood Co.) and many articles in magazines. His contributions have appeared in the Musical Quarterly, The Etude, The Musical Observer, etc., and he has written courses in advanced theoretical subjects for the University Extension Conservatory in Chicago. He is Editor of the Sherwood Music School Piano Course, and his compositions include sonatas for organ, and for violin and piano, a concerto for organ, two melodramas, and many part songs.

His motets are published by McLaughlin & Reilly Company, as is his well known "Festival Chorus" consisting of a five part vocal fugue, with introduction and finale in nine parts.

CATHOLIC CHURCH MUSIC

With us, Church Music is not merely a side issue. Music is our sole specialty and our Catholic Department has been founded for the purpose of giving a highly specialized service in Catholic Church Music.

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London, England**

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(In Various Catalogs)

- Op. 6a MISSA in h. SS. CORDIS JESU (Schwann)**
4 mixed voices and organ. Score, sep. voice parts. "One of the most attractive and interesting settings of the liturgical text which we have seen for a long time. (London Catholic Book Notts.) For Good Choirs.
- Op. 84 MISSA FESTIVA in h. S. IGNATII (Coppenrath)**
4 mixed voices and organ. Score, sep. voice parts. "This mass is one of the noblest works of modern musical literature." (F. X. Haberl, in *MUSIKA SACHA*.) For Good Choirs.
- Op. 121 THREE GREGORIAN MASSES (Breitkopf)**
Vatican Melody in modern notation and rhythmized. (Missa de Angelis, Requiem, etc.) Voice part. (Opus 121a, Organ score.)
- Op. 155 SELECTED GREGORIAN CHANTS FREELY TRANSCRIBED. (Coppenrath)**
Score. Voice Part. "These chant arrangements, if properly rendered, will win over even the most inveterate opponents of Gregorian Chant." (*CAECILIA* 1932, No. 6)
- Op. 153 REQUIEM AND LIBERA (Coppenrath)**
Gregorian Melody, freely transcribed. Score. Voice part. "In a word—this Requiem with Libera deserves to be used extensively."
- Op. 3 AVE MARIS STELLA (Coppenrath)**
Improv'd edition. For Sop., ¹lto and Organ.
- Op. 116 AVE MARIA (M. & R.)**
4 mixed voices and organ. (Sung at Buffalo Centennial festivities.)
- Op. 134 JESU DULCIS MEMORIA (Coppenrath)**
4 mixed voices and organ. "Easy and very effective."
- Op. 157 CANTUS LATINI BREVES AND FACILES (Coppenrath)**
Short and easy Latin chants for use throughout the ecclesiastical year. 4 mixed voices and organ. "Melodic and harmonious pearls." (Jos. Kreitmaier)
- Op. 108 SIX OFFERTORIES AND THREE MOTETS (Boehm)**
4 mixed voices. (Partly with organ). "I do not hesitate to reckon them among the best of their kind." (*Volksfreund*.)
- Op. 137 FOR THE THREE HOURS AGONY AND LENT IN GENERAL (B. M. Co.)**
Unison or four mixed voices, and organ. Hymns and Motets.
- Op. 97 HOSANNA (Herder)**
Hymn Book. English and Latin. (Op. 98. Organ accompaniment.)
- Op. 104 CANTEMUS DOMINO (Herder)**
Hymnal. English and Latin. For 2 voices. (Op. 104a, Organ Accompaniment.)
- Op. 140 56 PIECES FOR HARMONIUM OR ORGAN (Boehm)**
Composed or Selected. "Very probably there exists no better collection of this kind." (*The Echo*.)

IN McLAUGHLIN & REILLY COMPANY EDITION

- 547 TEN ANCIENT LATIN HYMN MELODIES**
Unison with Organ.
- 561 THREE MEDIEVAL HYMN MELODIES**
Unison or Four mixed voices with Organ.
- 560 VENI, JESU, AMOR MI by Cherubini-Bonvin**
(1) 4 mixed voices (2) 4 male voices. Extension of text preventing monotonous repetition found in old editions, and new harmonization.
- 676 DEUS SIC DILEXIT MUNDUM by Stainer-Bonvin**
(1) No. 676 for four mixed voices (2) No. 677 for three female voices. Arranged with Latin text only.
- 589 PROPER OF MASS FOR FEAST OF IMMACULATE CONCEPTION**
Complete. For Four mixed voices and Organ.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

MUSIC APPRECIATION

(Continued from Page 162)

While the guards were carrying out his orders, a violent storm arose. Lightning flashed, thunder crashed, and the wind lashed the waters into mighty waves that threatened to sink the boat and bury the men in a watery grave. The guards were very much afraid. Tell, observing their great fear, asked them to unbind him so that he might be able to help them keep the boat from capsizing. Knowing that Tell was a skilled oarsman, they let him free and gave him the oars. With his strong arms he managed to keep the boat steady. However, he did not row to the opposite shore, but steered the boat toward an island and then suddenly jumped from the boat, upsetting it and drowning the guards. He swam to the island, and from there signalled his friends who came in great haste, and with song and cheer rowed their brave leader to the shore of the mainland.

Gessler continued his inhuman, tyrannical oppression of the people. Tell finally succeeded in freeing his country by slaying the tyrant and driving out of Switzerland the lawless barons, who with Gessler tyrannized the good people. From this time on, the Swiss enjoyed peace and freedom.

We shall now hear part of the Overture to the opera William Tell. Part I, entitled "At Dawn," suggests a peaceful early morning in the Alpine mountains. Peasants are quietly going about preparing for their day's work. Sheep are grazing on the hillside while shepherd boys play simple folk tunes. Below lies the beautiful Lake Lucerne, where fishermen are mending their nets. The entire scene is one of peace and quiet.

Play: William Tell Overture, Part I
(At Dawn) V. R. 20606-A

Part II, called the "Storm," is a vivid picture of the Alpine storm. The distant rumbling of thunder portrayed by the strings, and the flashes of lightning suggested by the short tones of the piccolo give warning that a storm is coming on. Then the lightning flashes more frequently, the thunder grows louder and louder, the wind howls, rain pours in torrents, and finally the storm rages violently. After the fury of the storm has subsided we hear the flute calls of the herdsmen who are out looking after their cattle.

Play: William Tell Overture, Part II
(The Storm) V. R. 20606-B*

B WILLIAM TELL (Continued)

Have children relate all they remember about William Tell.

We shall now hear more of the music from the overture to the opera William Tell.

Part III, entitled "The Calm," typifies the herdsmen's thanksgiving after the storm. It is national in character, since it contains Swiss folk tunes. The "Calling of the Cows," a tune played by Swiss herdsmen on a long horn called the chalet (shal-lay') or Alpine horn, is here played by the English horn and echoed by the flute, (two herdsmen calling their flocks.) Then, in thanksgiving that their cattle have been left unharmed by the storm, the two herdsmen join in playing a duet, one playing the horn and the other playing the flute.

Play: William Tell Overture, Part III
(The Calm) V. R. 20607-A

Lead children to discover which instruments play the different parts. Also let them find the English horn and the flute on the instrument charts.

Though in Nature's elements a great peace and calm followed the storm, the Swiss people, as we have learned, did not enjoy peace and freedom until, under the leadership of Tell, who called his countrymen to arms, they succeeded in securing their liberty.

Part IV of the Overture depicts the march of the Swiss troops returning in triumph after having slain the tyrant Gessler and overthrown his rule. The peasants who had remained behind welcome the valiant hero and his brave men with great rejoicing, and then all join the parade.

Play: William Tell Overture, Part IV
(Finale) V. R. 20607-B*

If time permits, play all four parts of the Overture in succession.



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Miscellaneous Programs Old and New

St. Patrick's Church

Cleveland, Ohio

Rev. John R. Kenny, LL. D., Pastor

Musical program for Solemn Pontifical Mass,
Saint Patrick's Day, March 17, 1933
August Conen, Organist and Choirmaster

Ten o'clock: Pontifical Mass

His Excellency, Most Reverend Bishop

Joseph Schrembs, D.D., Celebrant

Ecce Sacerdos: Most Rev. Bishop Schrembs
All praise to Saint Patrick:

Most Rev. Bishop Schrembs
Introitus: "Terribilis est" Gregorian Chant
Chanters

Kyrie:
Missa "Orbis Factor" Gregorian Chant

Gloria:

Children and Male Chorus

Graduale: "Locus iste" Gregorian Chant

Tractus: "Qui confidunt"
Chanters

Credo: Gregorian Chant

Offertorium:

"Domine Deus" Gregorian Chant

Chanters

"Caelistis urbs Jerusalem"

Most Rev. Bishop Schrembs

Children's Choir

Sanctus:

Benedictus:

"Cunctipotens Genitor Deus"

Gregorian Chant

Children and Male Chorus

Communio: Domus mea" Gregorian Chant

Chanters

"Anima Christi"

Most Rev. Bishop Schrembs

Children's Choir

Recessional: All praise to Saint Patrick

The choir is composed of one hundred five
children and fourteen men.

CHRISTMAS PROGRAM

(Left out of Previous Issue by Mistake)

Immaculate Conception Male Choir

Milwaukee, Wisconsin

Roger F. Taylor

Organist and Conductor

Holy Night (Noel)

Dudley Buck

R. F. Taylor, Organ

Silent Night (Chorus)

Gruber

Adeste Fideles (Chorus)

Reading

Allegro (Organ)

Ambrose Roslin

Mass: In honor of

Blessed Julie Billiart Rev. P. H. Schaefer

Offertory: Adeste Fideles

Communion: Ecce Panis

Gilbert

Recessional:

Jubilate Deo

Weiss-Reilly

Mauro-Cottone

At Peabody Conservatory

Baltimore, Md.

March 17, 1933

Zipoli—Mauro-Cottone

Largo Sostenuto E Giga

Martini-Bossi Aria from Sonata in C major

J. S. Bach Passacaglia and Fugue in C minor

C. Franck

Crolae

E. Bossi

Etude Symphonique

J. Brahms

Two Choral-Vorspiele

S. Karg-Elert

The Sun's Evening Song

M. Mauro-Cottone

Berceuse

Sicilian Rhapsody

More Programs Will Appear Next Month!

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PROGRAMS

EASTER MUSIC
St. Peter's ChurchBarclay Street
NEW YORK CITY

At 11 A.M.	
Prelude, "Song of Joy"	Stebbins
Processional, "Alleluia, Alleluia"	
Vidi Aquam	Stewart
Introit, "Resurrexi"	Chant
Kyrie and Gloria, "St. Peter's Mass"	Wilkes
Haec Dies	Chant
Victimae Paschali	Chant
Credo	Wilkes
Offertory, "Terra Tremuit"	Meurers
Sanctus, Benedictus and Agnus	Wilkes
Communion, "Pascha Nostrum"	Chant
O Salutaris	Klein
Tantum Ergo	Wiegand
Recessional, "Christ, the Lord, Is Risen Today"	
Postlude, "Alleluia"	Faulkes

The music will be sung by a surpliced choir of boys and men.

EASTER PROGRAM
Holy Cross Cathedral
BOSTON, MASS.

Prelude: Toccata and Fuge	Bach
Alleluia	Dubois
Proper of Mass:	Tozer
Ordinary of Mass:	Gregorian
Communio: (Supl. motet)	
O Sacrum Convivium	Remondi
Recessional:	
Sacris Solemnis	
Haec Dies	

Philip Ferraro, *Organist*
St. John Seminary Choir.

St. Alphonsus' Church
LEMONT, ILL.Sr. M. Valeriana O.S.F., *Directress*

Vidi Aquam	J. Singenberger
Introit "Resurrexi"	Gregorian
Kyrie, Gloria, from the	
"Holy Family Mass"	J. Singenberger
Gradual "Haec Dies"	J. Schweitzer
Sequentia "Victimae paschali laudes"	Gregorian
Credo from the "Holy Family Mass"	J. Singenberger
Offertory "Terra Tremuit"	Fr. Nekes
Sanctus, Benedictus, Agnus Dei,	
"Holy Family"	J. Singenberger
Communio "Pascha Nostrum"	Gregorian
After Mass "Regina Coeli"	J. Singenberger
Benediction:	
"Jesu Dulcis"	J. Singenberger
"Tantum Ergo"	J. Singenberger
"Adoremus, Laudate"	J. Singenberger

EASTER SUNDAY
MINNEAPOLIS, MINN.
St. Stephen's Church Choir
and
Schola Sanctuary ChoirCecil Birder, *Choirmaster*

Good Friday:	
Oratorio: "Seven Last Words"	Dubois
Easter:	
Missa Pontificalis	Joseph J. McGrath
Processional: Omnipotence	Schubert
Recessional: Halleluia Chorus	Handel

St. Mary-of-the-Wasatch
SALT LAKE CITY, UTAH

The Gregorian and Liturgy classes of the College of St. Mary-of-the-Wasatch, Salt Lake City, collaborated in the Church music program, March 10, in honor of St. Gregory the Great. The Schola Cantorum sang four numbers in Gregorian chant, "Vexilla Regis," "Attende Domine," "In Paradisum," and "Salve Regina." Palestrina's "O Bone Jesu" and Isaak's "O Esca Viatorum," illustrating sacred polyphony, were sung by a trio.

Phases of the liturgical movement were discussed in papers by the students, "The Evolution of the Missal" and "The Chant of the Church." The Reverend Joseph I. Gosselin talked on "The Spirit of Church Music."

The Most Reverend James E. Kearney, Bishop of Salt Lake, and the Reverend Joseph Stack, S.J., of Santa Barbara, California, were among the guests. Both addressed the students.

SYRACUSE, NEW YORK

11:00 O'Clock Solemn High Mass

Organ Prelude	Bach
Vidi Aquam	Chant
Processional, "Long Ago in Holy Land"	Barnes
Introit, "Resurrexi"	Tozer
Kyrie, "Missa Parochialis"	McGrath
Gloria, "Missa Parochialis"	McGrath
Graduale, "Haec Dies"	Tozer
Sequentia, "Victimae Paschalis"	Chant
Credo, "Missa Regina Pacis"	Yon
Offertory "Terra Tremuit"	Becker
Sanctus, "Missa Parochialis"	McGrath
Benedictus, "Missa Parochialis"	McGrath
Agnus Dei, "Missa Parochialis"	McGrath
Communio, "Pascha Nostrum"	Tozer
Recessional, "Christ Is Risen Today"	Montani
Postlude "Grand Choeur in F"	Salome

9:00 O'Clock Low Mass

At the Kyrie,	
"Jesus Christ Is Risen Today"	Montani
At the Offertory, "Christ Triumphant"	Yon
At the Communio	
"Ye Sons and Daughters of the Lord"	Palestrina
Recessional,	
"Christ the Lord Is Risen Today"	Montani
Leo A. Fisselbrand, <i>Organist and Choir Director.</i>	

Fiftieth Anniversary
ofSister Mary Louise, De Paul Hospital
ST. LOUIS

On February 8th, 1933, in the presence of His Excellency John Joseph Glennon, Archbishop of St. Louis, the Vicar General, and about 100 priests, Sister Mary Louise, was honored, on her golden jubilee.

Rv. James S. Saracini CM, was at the organ, and the following music was sung by the Student's Choir of St. Mary's Seminary, Perryville:

Processional, "Ecce Sacerdos Magnus"	Reyl
Ordinary of the Mass, "Missa Regina Pacis"	P. Yon
The "Gloria" from the "Missa Cum Jubilio"	Gregorian
Proper of the Mass,	
"Missa Os Justi"—Confessor Non Pontiff	Gregorian
Motet for the Offertory,	
"Panis Angelicus"	Franck-Reilly
Tenor solo with four part male chorus	
For the Benediction of the Blessed Sacrament,	
"O Salutaris Hostia"	Moldmaver
"Tantum Ergo"	J. Singenberger
"Te Deum Laudamus"	Gregorian

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PROGRAMS

MADISON, WISCONSIN

SACRED CONCERT

St. James Church Choir

Marie Endres, *Director*

(Concertmaster Madison Symphony Orchestra)

Clara Staak, *Organist*

Mrs. A. Collentine, *Soprano*; Charles Clarke, *Tenor*;
 Archie Daniels, *Bass*; Eric Barth, *Bass*; Francine
 Jackson, *Violinist*.

Programme

1. Andante Cantabile Beethoven
 Clara Haak, *Organist*
2. Cantata, "Hear My Prayer" Mendelssohn
 Chorus, Organ and Orchestra
3. Ave Maria (a capella) Olive P. Endres
 Popule Meus (a capella) Palestrina
 Veni Creator Stollwerk
 Beautiful Saviour (Silesian Folk Song—
 1677) Arranged by Olive Endres
 Junior Choir (50 voices)
4. Te Deum Handel
 O Bone Jesu Palestrina
 O Deus, Ego, amo te 17th century Melody
 Male Voices (a capella) Franck
 Panis Angelicus Charles Clarke, *Tenor* and Choir
 Charles Clarke, *Tenor* and Choir
5. Gloria from St. Lawrence Mass Schehl
 Adult Choir
6. Ave Maria Bach-Gounod
 Francine Jackson, *Violin*
7. Duet "So Thou Lifest Thy Divine Petition"
 (From the Crucifixion) Stainer
8. Legend, Tchaikowski
 "When Jesus Was A Little Child" Shelley
 "The King of Love My Shepherd Is" Women's Voices
 Handel
9. "Trust in the Lord" Adult Choir

St. Joseph's Cathedral

OKLAHOMA CITY, OKLA.

"EASTER SUNDAY PROGRAM"

- Organ Prelude:
 "Symphonie de la Passion" Maleingreau
 "Christo Triofante" Yon
- Processional: "Chant Ecclesiastique" Eric Satie
 Pontifical High Mass (10 o'clock)
- Rt. Rev. Monsignor G. Depreitere — (Celebrant)
- Mass:
 "Ressurrexi Et Adhuc Tecum Sum"
 (Introit-Plain Chant)
 "Kyrie" (Jubilee Mass) Gruber
 "Gloria" (Jubilee Mass) Gruber
 "Haec Dies" (Graduale-Plain Chant)
 "Victimae Paschali" (Sequentia) Bordonel
 "Credo" (Jubilee Mass) Gruber
 "Terra Tremuit" (Offertory) Yon
 "Sanctus" (Jubilee Mass) Gruber
 "Benedictus" (Jubilee Mass) Gruber
 "Agnus Dei" (Jubilee Mass) Gruber
 "Pascha Nostrum" (Communio)
- Recessional:
 "Regina Coeli" (Chorus) Werner
 "Jubilare Deo" (Organ Postlude) Silver
 Mr. James E. Prior, *Organist and Director*

RADIO PROGRAM

St. Joseph Mixed Choir

Station K.O.M.A.

OKLAHOMA CITY, OKLA.

Easter Sunday Afternoon

(4 o'clock)

- 1) Terra Tremuit—Yon (Chorus)
- 2) Hodie Mecum Eris in Paradiso (Seven Last Words)
 Dubois (Chorus)
- 3) Mulier Ecce Filius Tuus (Seven Last Words)—
 Dubois (Chorus)
- 4) Sermonette—Rev. Victor Reed (of St. Joseph
 Cathedral)
- 5) Jubilate Deo—Hamma (Chorus)
- 6) O Bone Jesu—Palestrina (Mixed Quartette)
- 7) God So Loved (from Cantata "The Crucifixion")
 Stainer (Quar.)
- 8) Sanctus—Gruber (Jubilee Mass) Chorus
- 9) Regina Coeli—Werner (Chorus)

Soloists:

Mrs. C. E. LaMonte—Soprano
 Mr. Joseph Buswell—Barytone
 Mr. Joe Campagna—Tenor
 Mr. Walter Reeves—Tenor

St. John Evangelist

BOSTON, MASS.

The following program of Selections from the
 Liturgical Music of Holy Week were given by the
 Choir of the Church of Saint John the Evangelist,
 Bowdoin Street, Boston, Everett Titcomb, Director, on
 Sunday Evening, April 2, 1933, at 7:30 o'clock.

Program

- Motet—*Pueri Hebraeorum*
 Pierluigi Giovanni da Palestrina, 1525-1594
 (From the Palm Sunday Rite)
- Two Responds from the Maundy Thursday
 Tenebrae Michael Haydn, 1737-1806
- Two Responds from the Good Friday Tenebrae.
 1. *Tenebrae factae sunt* Palestrina
 2. *Caligaverunt* Tomás Luis Victoria, 1535-1611
- Two Responds from the Holy Saturday Tenebrae
 Victoria
 Victoria
- Miserere
- Selections from the music of the Good Friday Rite.
 1. Improperia (The Reproaches) Victoria
 2. Crux Fidelis King John IV of Portugal, 1604-56
- The Passion Chorale (Choir and Congregation)
 Hans Leo Hassler, 1564-1612
 harmonized by J. S. Bach

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EASTER PROGRAMS

Church of the Little Flower Choir

NORTH EVERETT, MASS.

Marie M. Hagman, *Organist*

Palm Sunday Concert

Heavens Are Telling

Seven Last Words

Jerusalem

Haydn

Dubois

Gounod

Rev. Clarence Macksey spoke briefly on each word immediately preceding the choir rendition.

ST. LOUIS, MO.

EASTER PROGRAM

Holy Family Church Choir

A. Seitzer, *Director*

Procession 5 a. m.

Alleluja

Congregation

Gregorian Chant

Halleluja Chorus

Mixed Choir with Organ

by G. F. Handel

Easter Hymns

First Solemn Mass

Congregation

Proper of the Mass

Male Choir

Gregorian Chant

Loretta Mass

Mixed Choir with Organ

by V. Goller

Offertory Terra Tremuit

Mixed Choir with Organ

by Karl Greith

Second Solemn Mass

9 o'clock

Vidi Aquam

Proper of the Mass

Gregorian Chant

Gregorian Chant

Missa Solemnis

Mixed Choir with Organ

by Max Filke

Offertory Terra Tremuit

Mixed Choir with Organ

by Karl Greith

Vespers 2.30 p. m.

Easter Vespers

by John Singenberger

Haec Dies

with Falsobordoni

by John Singenberger

Regina Coeli

Mixed Choir

by L. Ebner

For 2 mixed voices with Organ

Pange Lingua and Tantum Ergo

Mixed Choir

by Jos. Renner

Adoremus and Laudate

Gregorian Chant

Boston Cathedral

Solemn Pontifical Mass

Prelude: Toccata and Fugue

Alleluia

Easter Hymn

Ordinary: Paschali Tempore

Proper:

Terra Tremuit

O Sacrum Convivium

Recessional: Haec Dies

Postlude: Carillon

Bach

Dubois

Cardinal O'Connell

Gregorian

Tozer

Carlo Carturan

Remondi

Vierne

Organist and Choirmaster

Mr. Philip Ferraro

St. Ursula's Church

MT. VERNON, N. Y.

SACRED CONCERT

BY "THE CATHEDRAL SINGERS"

Ralph H. Mazziotta, *Organist-Director*

John Keating, *Tenor*; George O'Brien, *Tenor*;
Leo de Hierapolis, *Baritone*; Emerson Williams, *Bass*.

Programme

Processional—"Stabat Mater"

Gregorian

Organ Solo—Toccata de Concert

Dubois

Ralph H. Mazziotta

"O Quam Suavis Est"

Yes

John Keating—Leo de Hierapolis

"Adoro Te Devote"

Bas

George O'Brien—Emerson Williams

"O Sacrum Convivium"

Don Lorenzo Perosi

Quartette

Baritone Solo—

Deus Meus (Seven Last Words)

Dubois

Leo de Hierapolis

a. Recordare—Virgo-Maria

Gregorian

b. "Ava Maria"

Witt

c. "Regina Coeli"

Lotti

Cathedral Singers

Tenor Solo—"Panis Angelicus"

C. Frank

John Keating

a. "Veni Creator"

R. H. Mazziotta

b. Cor Jesu

R. H. Mazziotta

Cathedral Singers

"Credo"—Mass of Pontificale

Perosi

Cathedral Singers

Benediction of the Most Blessed Sacrament

Tantum Ergo—Quartette

T. Dubois

Adoramus Te

Gregorian

Laudate Dominum

Gregorian

Pontifical March

Gounod

Ralph H. Mazziotta

EASTER PROGRAM

Blessed Sacrament Church

HOLLYWOOD, CALIFORNIA

Richard Keys Biggs, *Organist-Choirmaster*

Alexia Bassian, *Director of Ladies Choral*

Music for Easter Sunday

Processional

Jesus Christ Is Risen Today

Vidi Aquam

Gregorian

Mass—In Honor of St. Joseph

Ravanello

Offertory—O Filii et Filiae

Gregorian

Recessional

Jesus Christ Is Risen Today

12:15

Alleluiah, Praise the Lord

Jubilate Deo

Mozart

Christ Is Risen

Arenski

Benediction

O Filii et Filiae

Gregorian

Tantum Ergo

Biggs

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

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as, Bass.

gregorian
Dubois

Yon

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Mozart
Arenski

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